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had not done so, the clan chose its chief, and the neighboring populations each sent him a spear in token of recognition.

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The power of the Fong chief is on an even more personal level. The chief conveys his commands by means of an enormous drum; his pipe is preserved like a relic; his musicians play special instruments, among them the nkeñ (percussion double bell), quite rare in that region but a classical instrument in the western Cameroons with the Bamiléké or Bamoum /Mum/. The chief's installation is marked by the tradition of the spears and the donning of a headpiece of parrot plumes. (J. B.)

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Any more extensive authority was founded on personal prestige, which always aroused resentment. Authority was never conferred except temporarily, and it was quite often withdrawn from the holder before term.

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French, German, and Spanish administrations have attempted to set up a hierarchical system of authority that it has never been possible really to impose upon the country. The three administrations all made the initial mistake of trying to establish this authority on a territorial basis, which is completely—or nearly—foreign to these nomadic people. Only village chiefship had some resemblance to a customary institution, provided that the choice of chief fell upon a nɔ̀l mɔ̀t, a genuine senior, and that his brothers accepted his authority. Canton and higher chiefdoms had no cohesion except insofar as the incumbent had authority or administrative support. At the beginning of the colonial period, however, these functions were very often entrusted to genuine bejɔ̀ɔ̀ bɔ̀t, /62/ well-known war chiefs, high initiates of societies like the ngil, or celebrated magicians. Later on, it became more difficult to find, even among opposition ranks, chiefs possessed of real authority. After 1945 there was an attempt in the Cameroons to reorganize the system of authority on a clan basis (the Bourdier-Granier reform), then on village lines (the Christol system), finally ending up with a municipal type of system.

8: Bennett D-5 (ca. 1898) 1899 FH9 Fang FH9

in mourning, a necklace is made from bleached grass plaited; it is worn by both sexes. A very favourite fetish charm to suspend from a necklace is a leopard tooth. I have frequently seen the two tusks of a wild boar or "Wart hog" worn around the neck as an ornament and have succeeded in bringing specimens worn mostly by the women. Imported thick brass wire wound around the forearm from wrist to elbow is a very favourite armlet; it is kept highly polished. Brass wire is often wound so tightly around the biceps as to seriously interfere with circulation. Broad pieces of beaten brass are worn on the arms, and ivory bracelets are much valued. Sometimes six or more rings of ivory are cut from a tusk, and all worn on one arm. Finger and thumb rings are mostly worn by the women; they are made of brass, copper, or iron, and are usually very thick and heavy.

Rings are no indication of rank or marriage. It is not uncommon to see a woman with three heavy brass rings on one thumb, and eight or ten similar rings on the fingers. Narrow girdles of leopard, goat or deer skins are worn across the chest to support the native fighting knife and bunch of fetish charms. I have been visited by a bushman wearing no less than twenty-three charms.

Legs and feet.—Leglets and anklets of brass are much worn and sought after by women. Brass leg rings imported by traders are in great demand. There does not appear to be any special time set for commencing to wear anklets; mere infants are frequently decorated with them. Some of the leglets are very heavy, and many women wear ten or more on one leg. These rings often fit very tightly and impede circulation, or chafe and cause nasty indolent ulcers. The ankles and feet often swell and become very painful as a result of insufficient blood supply. Toe-rings are of iron and brass largely worn, and fit so tightly that the ring is often deeply imbedded in the flesh. Usually only one ring is worn on a single toe.

Painting and Tattooing.

Painting.—The method of painting the body by smearing on redwood powder mixed with palm oil, so largely practised by the Bulu, is followed in the same manner but to a much less extent by the Fang. Soft portions of the redwood tree are pulverised and mixed with oil into a thick paste, and the preparation smeared over the entire body. Occasionally a red band is painted across the forehead. When in mourning, dust, mud, or white clay is frequently rubbed over the entire body. Much more frequent is the practice of painting arrow heads, bands, or dots. The pigment used is a dark blue colour, obtained I am told from a tree fungus. The Ngi or witch doctor, when at work, in addition to his other paraphernalia smears his body with white chalk. Except in the case of the *Ngi*, the only object in decorating the body by painting is to appear *mbung* (beautiful), and with the Bulu when asked the reason for smearing the body with red paint, they usually reply it is *abung* (handsome). Imported pigments are not used for body decoration.

Tattooing.—The custom of tattooing is much in vogue. I have not been able